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pictures of life that he gives are incidental, contained in large part in similes. Homer's peoples have apparently all the same language and customs; he cares nothing for "local color," and is not troubled about anachronisms. In portraying the life of the Trojan war heroes he uses, we may be pretty sure, the custom and manners of his own period with which his audience would be familiar, and was in no sense an archaeologist composing a sort of historical novel. Analogy, especially that from the habit of the Athenian dramatists, supports this view. As to the assumption that the poet did not know anything simply because he does not mention it, it is noted that reference to writing is made only once, though an art of writing was in use in Greece centuries before Homer's day, as the written tablets found at Cretan Knossos abundantly prove. What motive could the poet have had for the intentional omission of mention of the art? In like manner it is hardly to be supposed that the poet intends to present a picture at variance with his own time by his silence about coined money, cavalry, devices on shields, and so forth.

The portly volume of 700 pages is not simply a treasure-house of facts; it is good reading, though not intended primarily for continuous perusal. The treatment is lucid and attractive, the style simple and direct, and the whole so attractive that one who opens the book to look up some special topic is likely to be beguiled often into reading a whole chapter. The excellent indices—the English of 14 pages in double columns, the Greek of 8—enable the reader to run down readily any subject. The maps, the pictures of Greek scenery, the illustrations of various objects, add to the beauty and the value of the book. It is a pity that the last are not more numerous. The four-page bibliography of works bearing on different phases of Homeric life is a feature which can only be commended. The whole is a work of independent research, and not compiled from the Germans; it is a growth of years, a sort of life-work from our chief Homeric scholar—for it is generally understood that Professor Seymour had read his Homer through every year since 1870—and deserves to be classed with Professor Goodwin's *Greek Moods and Tenses*. It will be accepted as the great Homeric handbook in English, and will be found indispensable for all public libraries, and in the working outfit of all classical teachers. It is pleasant to think now that the author not only had the satisfaction of seeing his great work through the press, but of reading some of the earliest enthusiastic reviews of it. What a pity that an untimely death has cut off the hope of any further work from a brain so brilliant and richly stored!

C. F. S.

The Mythology of Greece and Rome, Presented with Special Reference to Its Influence on Literature. By ARTHUR FAIRBANKS. New York: D. Appleton & Co., 1907. Pp. xvii + 408. \$1.50 net.

However complete may be the supply of unabridged reference books in the library of school or college, and however accessible they may be made, there is

still imperative need of books of reference that shall always be on the student's own desk. The best attempt to meet this demand for students of Greek by a single volume, having the several departments treated by eminent specialists, was made in 1905 by the Cambridge University Press in the publication of Whibley's *Companion to Greek Studies*. The Appleton classical handbooks represent the best attempt to meet the needs of students of both Greek and Latin by a series of volumes; it has the advantage of freeing the editors from the necessity of extreme condensation involved in the other plan.

The editors of the series were wise in their selection of Professor Fairbanks as editor of the volume on Greek mythology; by special studies of the most scholarly character he had already won wide recognition as an authority in the field covered by this volume. Indeed, the publication of this book, with its large grasp of Greek myth as expressed in literature and art, fittingly coincides with the passing of the author from the narrower work of a professor of Greek to his larger work as director of the Boston Museum of Fine Arts. Readers will find in Fairbanks' *Mythology of Greece and Rome* the scholarly accuracy and conservative judgment that they have learned to depend upon in all work of his.

The introductory chapter, on the origin and interpretation of myth, will repay careful and repeated study in both school and college. In a review of the various theories of the origin of myths, the author points out the element of truth in each theory, but clears away a mass of popular fancy. His conclusion is that "a consideration of these different explanations of myths serves to emphasize (1) the presence of fact (social, historical, geographical, etc.) in myth; and (2) the imaginative, ideal content of myths." The treatment of myth as related to religion is especially discriminating. It would perhaps have been somewhat clearer if the successive stages in the development of Greek religion had been noted, and the relation of myth at each stage pointed out; but as the discussion stands it will serve to give to many readers a new point of view. Such statements as the following (pp. 17 f.) are full of suggestion:

The truth is that in general the myths grew out of the popular demand for some narrative to explain the worship. They are the outcome of the worship, not the historic cause of the worship. . . . A certain ethical spirit was early developed in the relation of the god to his worshiper; on the other hand the gods of myth were all but free from the laws of human morality.

In the body of the book the Greek myths are taken up in order; each section is followed by an account of the same myth as told by the Romans. A full list of references to Latin and English poems that embody the myth is given at the close of each account, together with numerous detached quotations from modern authors. Then follows in each case a paragraph on the myth as it appears in ancient art. The text is generously illustrated by reproductions of ancient sculpture and of Greek vase paintings. A chapter is given to Roman divinities that have not been treated in connection with Greek counterparts, and in two chapters the stories of the Argonautic expedition and of the Trojan War are told.

The body of the book will be serviceable chiefly for reference; the demands

of condensation forbade the story-telling style on the one hand, or any full discussion of the origin and interpretation of the several myths on the other. Where theories of origin are given, it is always with due caution. It is to be regretted that the plan of the book did not include systematic reference to the passages in the Greek poets where the several myths are treated in detail; such references will be especially needed by the many teachers of English who will use the book, and they might well have taken the place of the many scattered quotations of a line or two from modern writers, to which considerable space has been given.

There is a full index (in which the accent of proper names is marked), but unfortunately there is no difference of type to distinguish between figures referring to main articles and those referring to incidental mention of names.

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CHARLES D. ADAMS

Helps to the Reading of Classical Latin Poetry. By LEON JOSIAH RICHARDSON. Boston: Ginn & Co., 1907. Pp. 66. \$0.55.

Professor Richardson's little book represents a sincere effort to replace mechanical or dogmatic instruction concerning Latin verse and its delivery by considerations of a larger kind, psychological and aesthetic. The intention is worthy of all praise, but in practice I fear the book would prove unsatisfactory, whether as a textbook, or for purposes of reference or private study. The concrete details of instruction are presented with too much intrusion of aesthetic theory for the learner, while this same matter has scarcely the fulness and grasp necessary to win the attention of the more mature student of verse and rhythm. As a manual upon which to base the lectures or explanations of the teacher it would be unserviceable from lack of adequate illustrative material.

In many of the enunciations of general principles there is at times a vagueness of thought or style which would puzzle the initiated and quite baffle the beginner. Thus on p. 8 the author essays to differentiate rhythm and meter, but one finishes the section of more than a page without learning in any tangible way what meter is as distinguished from rhythm. For the 'simple statement that a meter is a rhythm limited by the poet's choice to a definite length or number of feet, one looks in vain except for the hint contained in a citation from Aristotle, thrown into a footnote.

But in general the observations on the phenomena of verse are put intelligibly and with sympathetic warmth calculated to awaken aesthetic appreciation. The practical application of the principles set forth is treated very slightly in a series of "practical hints" on pp. 62 and 63. It is the fault of the book throughout that it is meager in illustrative material, and these practical hints especially call for much fuller exemplification.

There are some inconsistencies of treatment apparently due to oversight, as when vertical lines are used on p. 7 to set off the syllables of a foot, as in

Ye banks | and braes | etc.,